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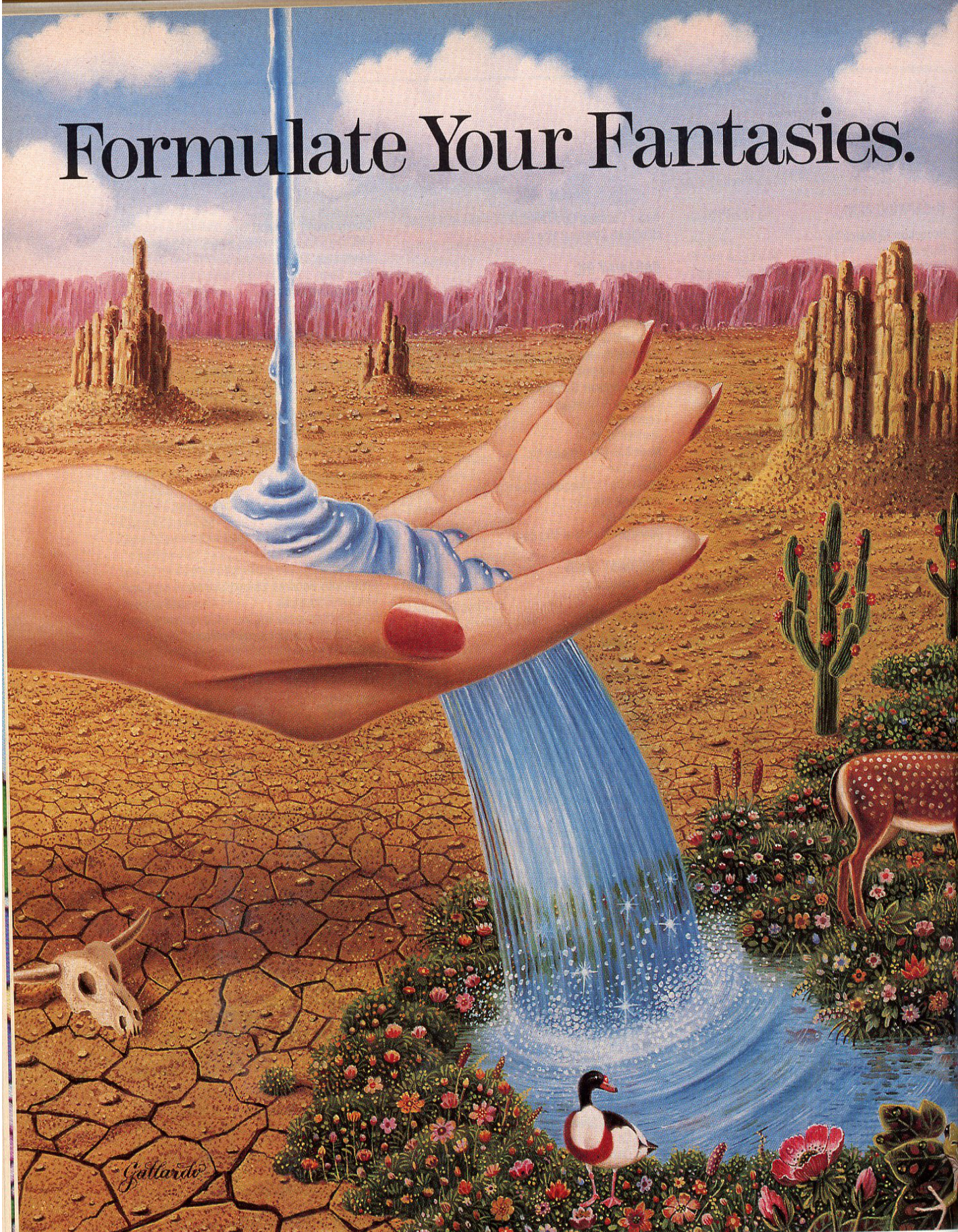
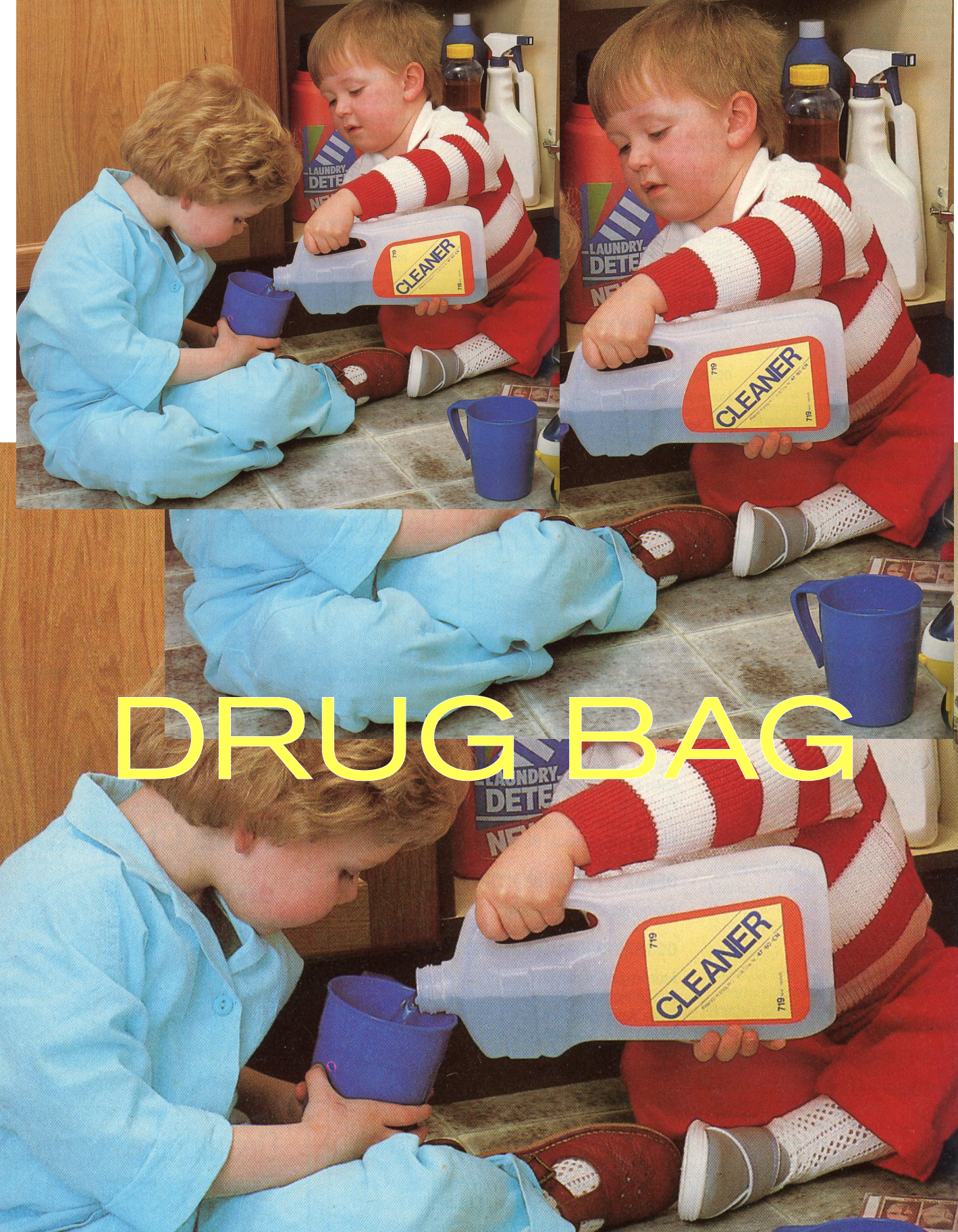
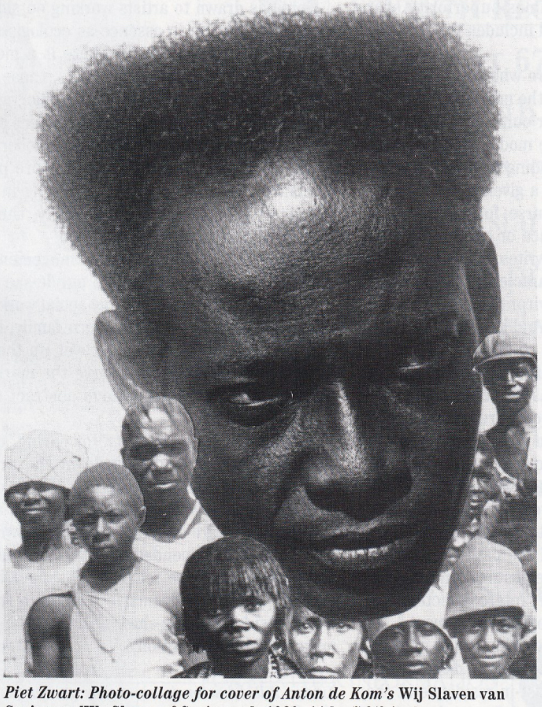

Formulate Your Fantasies.
Gallardo



DRUG BAG

Paul Schuitema: Centrale Bond Transportarbeiders [Central Bond Transport Workers], *1930, poster, 45 1/4 by 30 inches.*

Marianne Brandt: Sport-sport, *1928, collage, 19 3/4 by 13 inches. Collection Merrill C. Berman.*



Piet Zwart: Photo-collage for cover of Anton de Kom's Wij Slaven van Suriname [We Slaves of Suriname], *1934, 11 by 7 3/4 inches.*

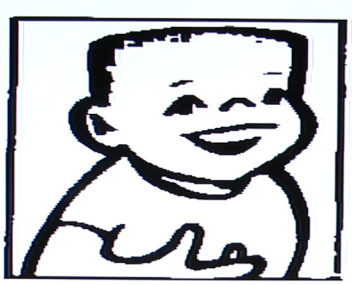
Unknown Artist: Be a Victory Farm Volunteer, *ca. 1943, poster for the U.S. Department of Agriculture.*

The rise of photomontage as an art form took place in a world filled with new visions: for some artists these visions were utopian and democratic, for others they were hierarchic and oppressive.

Yuri Rozhkov, design for Vladimir Mayakovsky's poem "Temporary Monument to the Workers of Kursk for the Ore Output," 1923-24, 19 1/4 by 13 2/5 inches.

Höch's *Denkmal II—Eitelkeit* (Monument II—Vanity, 1926), from her ironically christened "Ethnographic Museum" series, was one of the most pregnant pieces in the show. At first glance, the work suggests the kind of totemic statuette commonly associated with the art of "primitive" or tribal peoples; the standing fetish is even placed on a sort of abstract pedestal. On closer examination, however, the figure is revealed to be a pastiche of dissonant pieces drawn from a variety of visual sources: the top half is a photograph of the large headdress of a tribal shaman, the torso is from an ancient statue and the legs, in classical contrapposto, are from a picture of a chorus-line dancer. In this visual double entendre, a central aspect of modern life is disclosed: the spectator's world view is not fixed by any specific experience, custom or locale. Meaning is defined by shifting contexts.

Hannah Höch:* Denkmal II—Eitelkeit [Monument II—Vanity], *1926, collage from the "Ethnographic Museum" series, 10 by 6 1/2 inches.

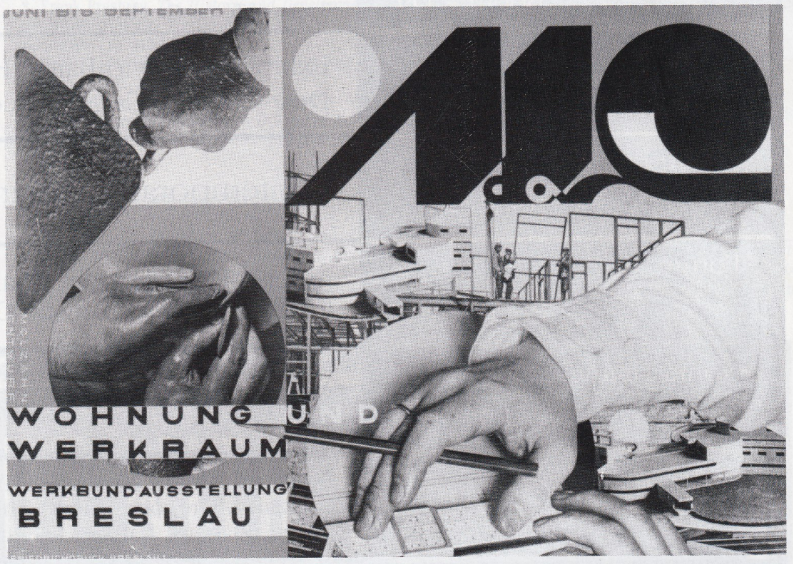


While the earlier Soviet work optimistically explored new and experimental ways of seeing, the evolution of montage into a tool of state ideology in the 1930s made it, at critical junctures, surprisingly similar to some Nazi imagery of the same period. This is particularly evident in posters glorifying Stalin or Lenin, images that feature their gargantuan figures superimposed over brigades of homogenous Russian workers or looming above monuments to electrification. In works like Sergei Senkin's *Under the Banner of Lenin—to the Second Five-Year Plan* (1931) or Gustav Klutsis's *Building Socialism under the Banner of Lenin* (1931), posters which visually meld the ideals of industrial modernization with the formal consecration of authoritarian leadership, montage was transformed into an instrument for engineering mass consent.

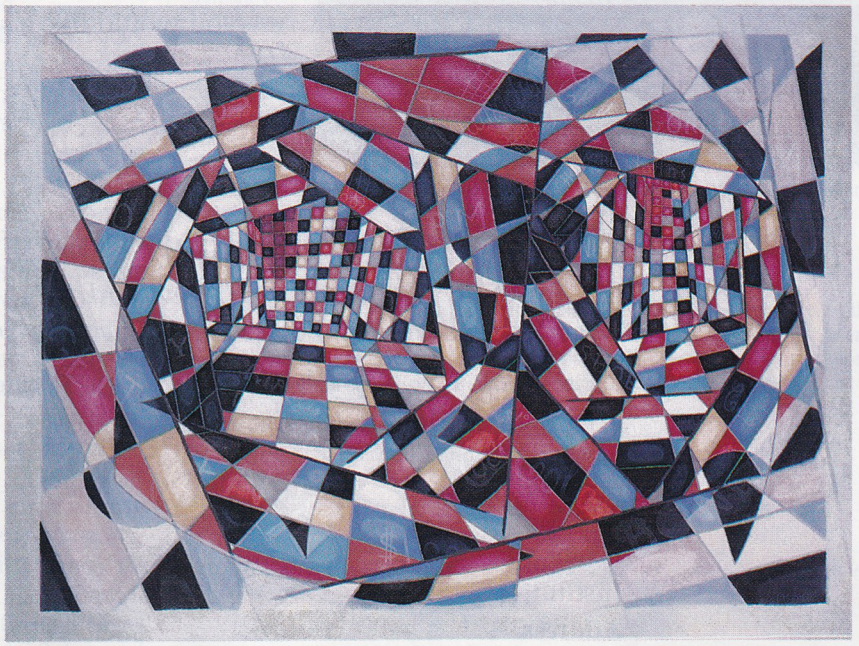
Although many art historians see montage as an essentially European innovation, focusing particularly on avant-garde and authoritarian currents as they unfolded in the Soviet Union and Germany, some of the earliest uses of photomontage were American.

Lester Beall: **Rural Electrification Administration,** ***ca. 1940, poster for the U.S. Department of Agriculture, 40 by 30 inches.***

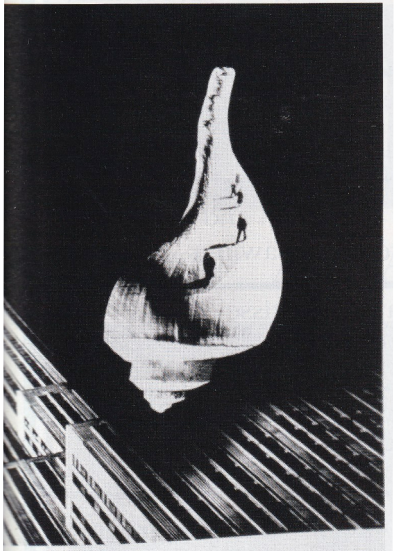
Herbert Bayer: Deutschland Ausstellung [Exhibition of Germany], *Berlin, 1936, exhibition prospectus, 8 1/2 by 16 1/2 inches. Private collection.*



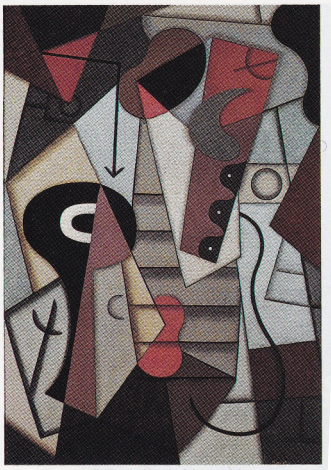
Johannes Mohlzahn: Wohnung und Werkraum [Home and Workplace], *1929, poster, 23 5/8 by 32 3/4 inches.*



George L.K. Morris: Times Square Nocturne, *1972, oil on canvas, 90 by 120 inches.*
All photos this article courtesy Williams College Museum of Art.



Barbara Morgan: City Shell, *1938, silver print, 18 1/2 by 13 7/16 inches.*



George L.K. Morris: Nautical Composition, *1937-42, oil on canvas, 51 by 35 inches. Whitney Museum.*

Suzy Frelinghuysen: Man in Café, *1944, oil on board with collage, 16 by 12 inches. Collection Françoise and Harvey Rambach.*

Fecha ____ / ____ / ____

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	BOSS		
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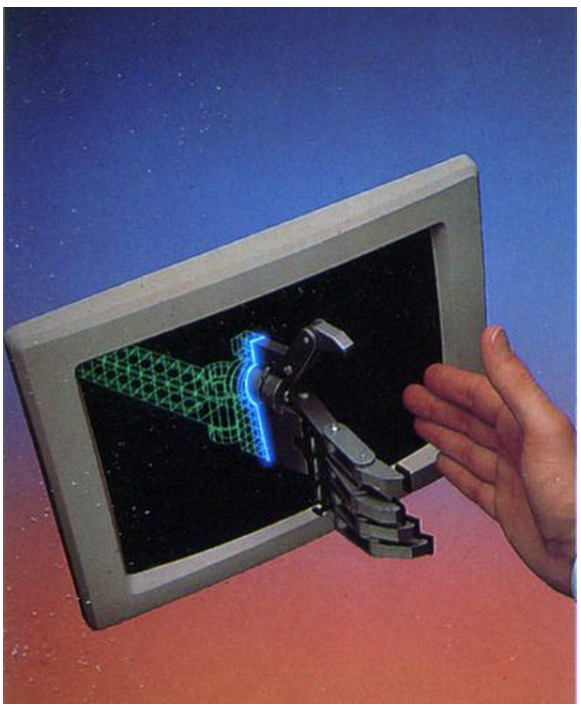
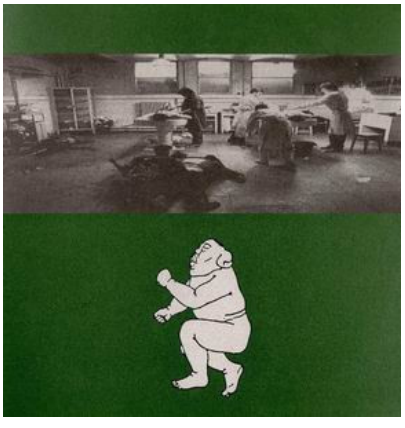


LiveLeak
元天然素材チーム

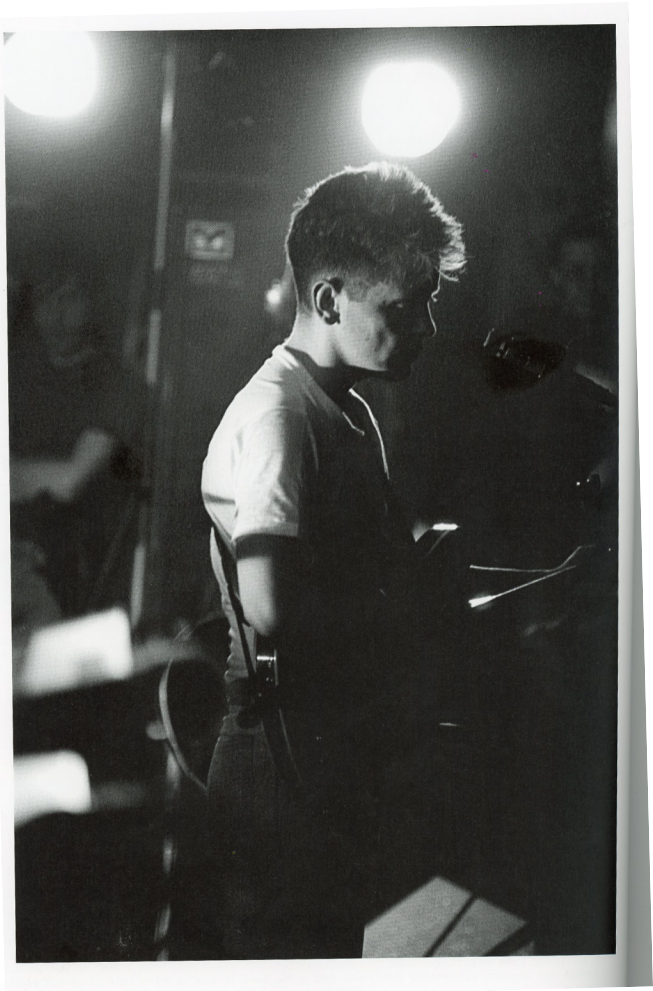


GUTER RAT

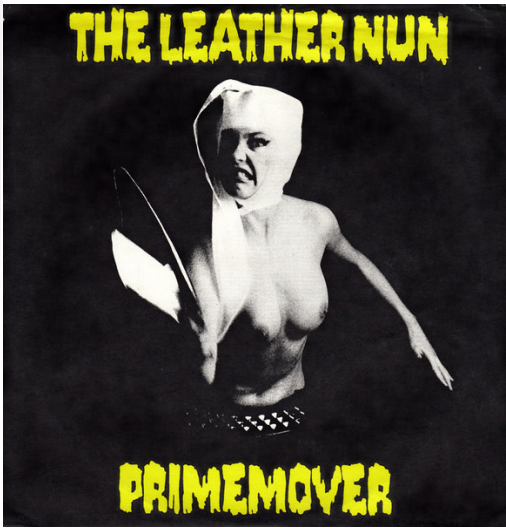
1. Patience
2. Simplicity
3. Compassion
4. Be impeccable with your word
5. Don't take anything personally
6. Don't assume
7. Always do your best
8. Keep your fears and desires to a minimum
9. Stay in the present

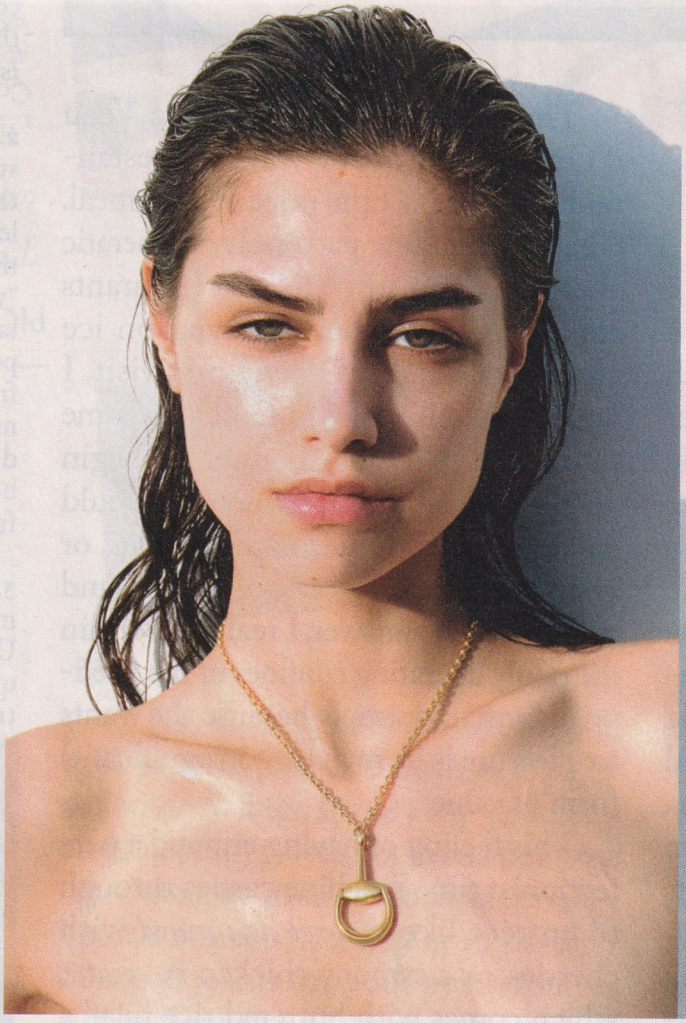
(Bhuddism + The 4 Agreements)

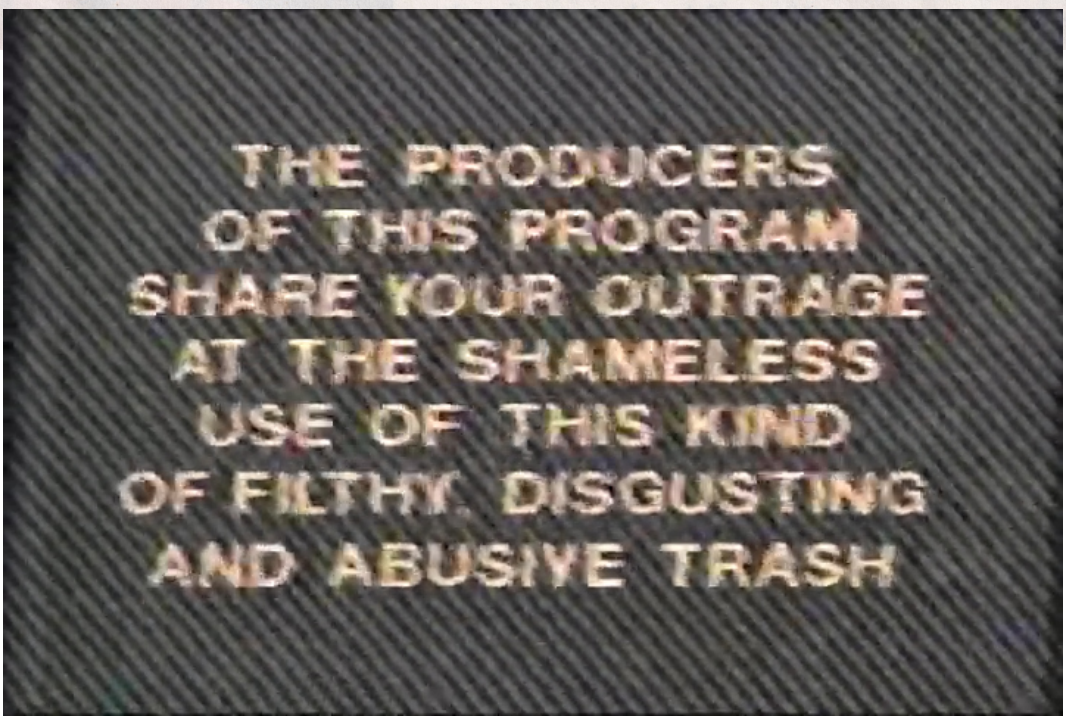
Ebbot Lundberg, Union Carbide Productions, "International Youth Center", Stockholm, 1987.

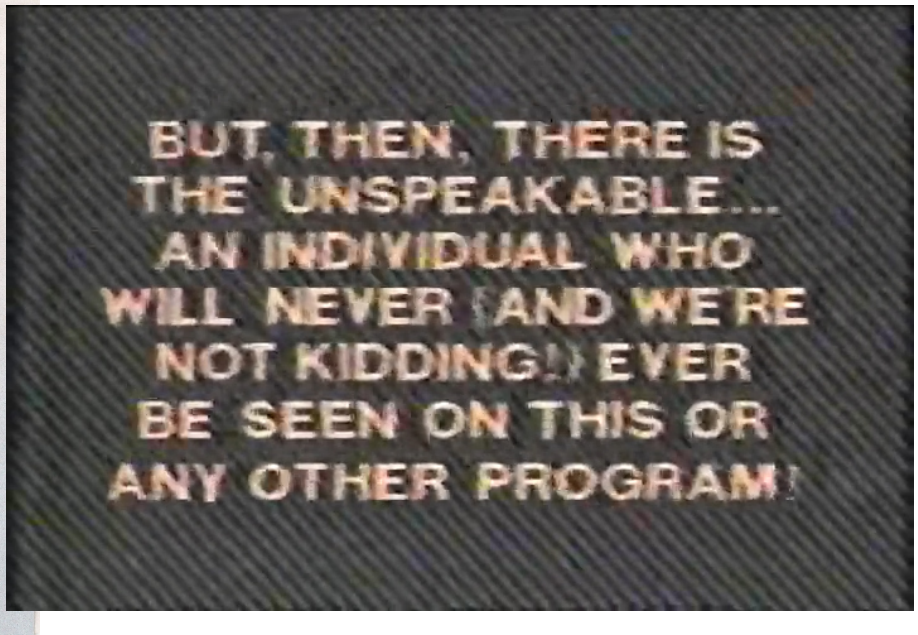


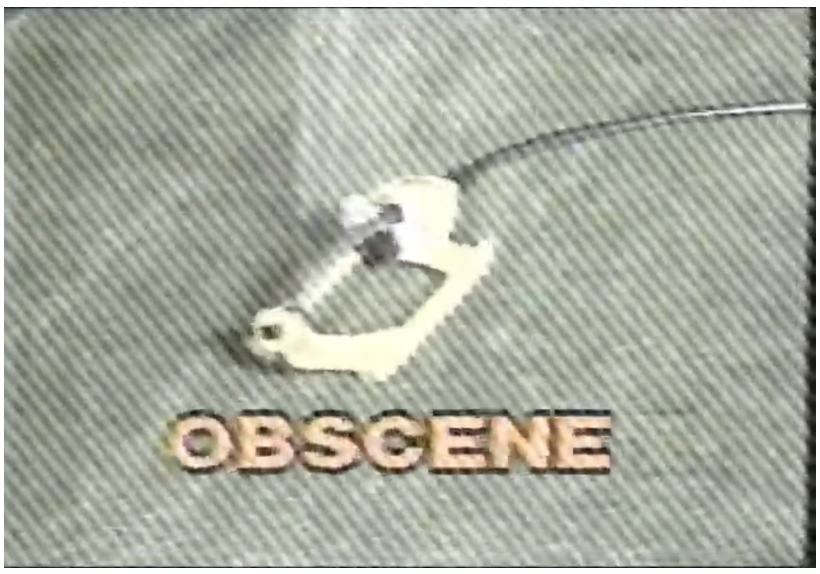
One of many parties at the art collective Radium 226.05 in Gothenburg. Their office-studio-art space brought together a lot of talent, weirdos, hangarounds and... A lot of great bands and musicians. According to legend, this young woman is the model on the cover of The Leather Nun's "Prime Mover" single. Tell me, who can beat that? No wonder I look so enthusiastic.

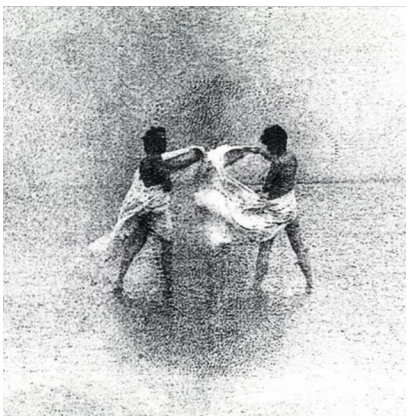





THE PRODUCERS
OF THIS PROGRAM
SHARE YOUR OUTRAGE
AT THE SHAMELESS
USE OF THIS KIND
OF FILTHY, DISGUSTING
AND ABUSIVE TRASH


BUT, THEN, THERE IS
THE UNSPEAKABLE...
AN INDIVIDUAL WHO
WILL NEVER (AND WE'RE
NOT KIDDING!) EVER
BE SEEN ON THIS OR
ANY OTHER PROGRAM!


OBSCENE



3.19.21

Weed
3.19.21

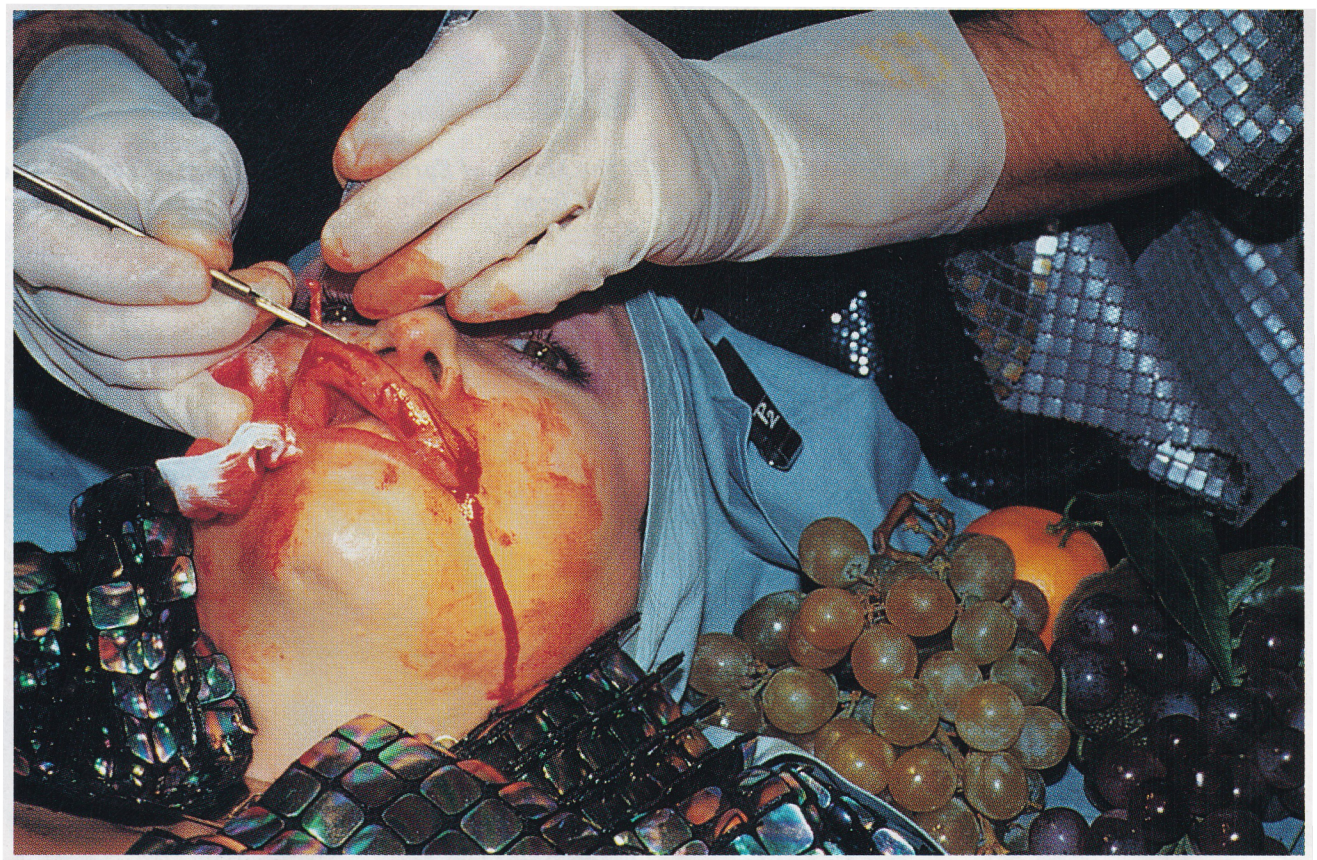
Saint Orlan as a Baroque White Virgin Armed with a Bouquet of Flowers, ***1983,***
photograph mounted on wood, 71 by 47 inches.

Is It Art?

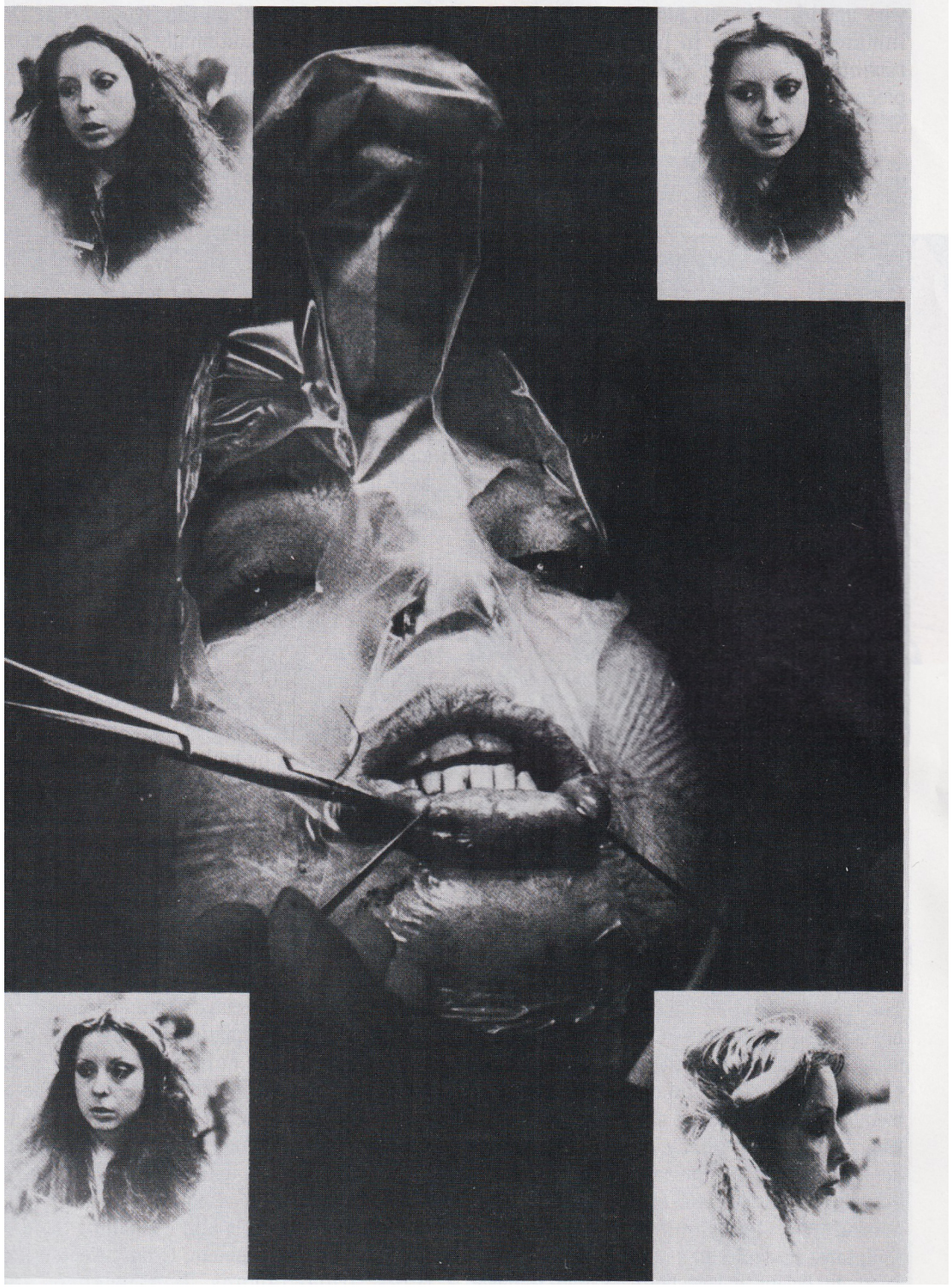
In 1990, Orlan shed her saintly robes and decided to be "reincarnated" by altering her face and body through a series of carefully planned and documented operations. Her new medium would be her own flesh. The idea of turning surgical interventions into performance art occurred to her when she was operated on for an extra-uterine pregnancy under a local anesthetic which permitted her to play the role of detached observer as well as patient.

On her 43rd birthday, in 1990, Orlan had the first of the operation/performances that will totally transform her face and body. Thus far she has had five of the seven operations her project calls for. In her effort to represent an ideal formulated by male desire, she does not strive to improve or rejuvenate her original appearance (she has never had a face lift) but uses her body as a medium of transformation. The "sculpting" or carving up of her body sets up an intentional parallel between religious martyrdom and the contemporary suffering for beauty through plastic surgery that writers like Belgian feminist France Borel have identified as the rite of passage of our epoch.

With self-transformation in mind, and proceeding with a cold, Cartesian logic buttressed by her considerable knowledge of esthetics and art history, Orlan began to deconstruct mythological images of women. Recalling that the ancient Greek artist Zeuxis made a practice of choosing the best parts from different models and combining them to produce the ideal woman, Orlan selected features from famous Renaissance and post-Renaissance representations of idealized feminine beauty. (Here one notes that the fetishization of body parts imposed on women by men since antiquity did not hold true for images of the masculine ideal. For male figures, ancient artists might improve on nature, but the masculine ideal did not require fragmentation and recombination of the body parts of several models.)



titled "The Cloak of Harlequin," based on a text by Michel Serres. Photo Stefan/Sipa Press.

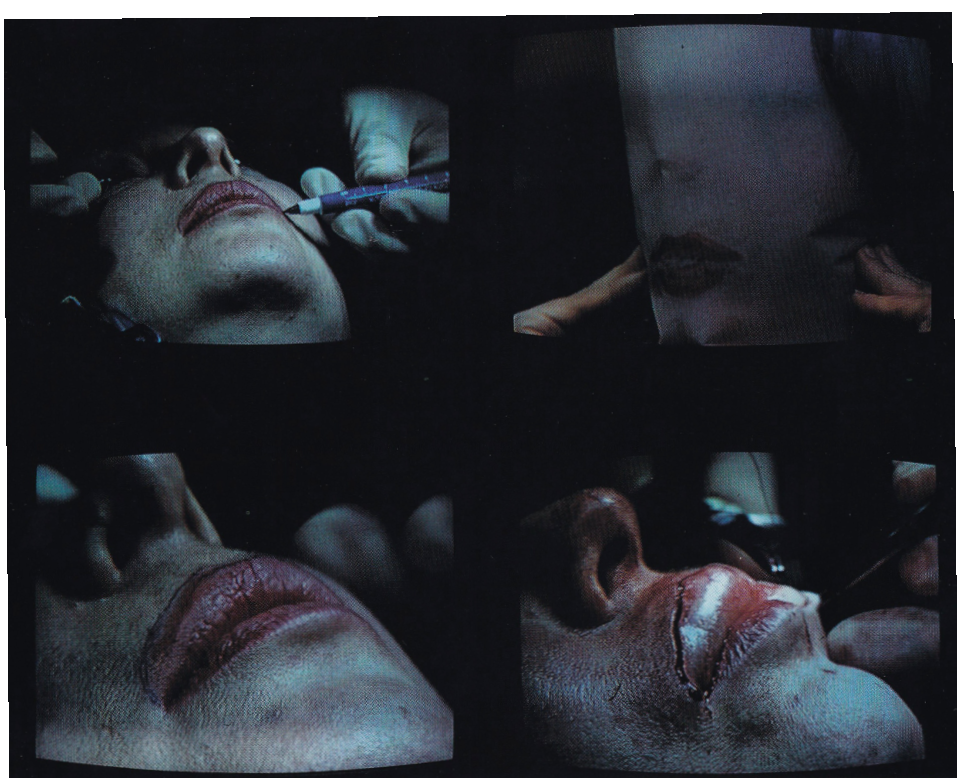


Each of Orlan's operations is designed to alter a specific feature. Supplying surgeons with computer-generated images of the nose of a famous, unattributed School of Fontainebleau sculpture of Diana, the mouth of Boucher's Europa, the forehead of Leonardo's Mona Lisa, the chin of Botticelli's Venus and the eyes of Gérome's Pysche as guides to her transformation, Orlan also decorates the operating rooms with enlarged reproductions of the relevant details from these same works.[2]

But Orlan's female prototypes are also selected for reasons that go beyond the appearance of their "ideal" features—reasons involving history and mythology: she chose Diana because the goddess was an aggressive adventuress and did not submit to men; Psyche because of her need for love and spiritual beauty; Europa because she looked to another continent, permitting herself to be carried away into an unknown future. Venus is part of the Orlan myth because of her connection to fertility and creativity, and the Mona Lisa because of her androgyny—the legend being that the painting actually represents a man, perhaps Leonardo himself.

The operation/performances are choreographed and directed by the artist herself and involve music, poetry and dance. They are costumed, if possible, by a famous couturier. Paco Rabanne designed the vestments for the first operation. All the accoutrements, including crucifixes and plastic fruit and flowers, are sterilized in accordance with operating-room standards, as are the photo blowups of preceding Orlan performances that decorate the operating room. Only state-certified surgeons operate.

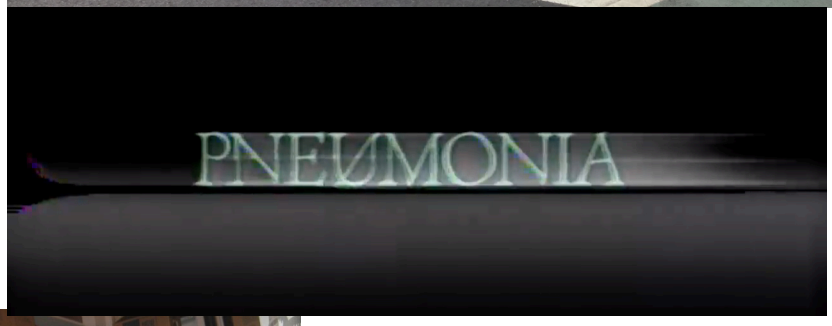
To support her expensive and complex undertaking, Orlan earns money through the sale of the rights to her photos and videos and requires payment for interviews. The production, direction and casting of each operation become fodder for the photos, videotapes and films. As the French representative to the Sydney Biennial in December 1992, she included in the exhibition vials containing samples of her liquefied flesh and blood drained off during the "body-sculpting" part of the operations. These relics are also intended to be marketed to raise funds for the two remaining operations.



"A little while longer and you will see me no more . . . a little while longer and . . . you will see me . . . ," four video projections of images from "The Mouth of Europa and the Figure of Venus," accompanied by a text quoting the words of Christ before the Passion; at the 1992 Sydney Biennial. Photo Stephan Auriach.

" People sometimes say that the way things happen in the movies is unreal, but actually it's the way things happen to you in life that's unreal. The movies make emotions look so strong and real, whereas when things really do happen to you, it's like watching television—you don't feel anything. "

Jed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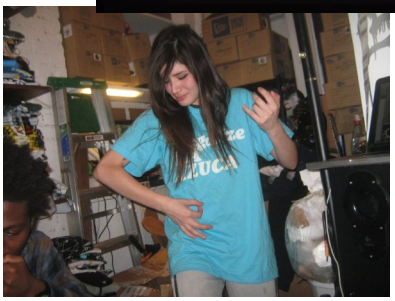
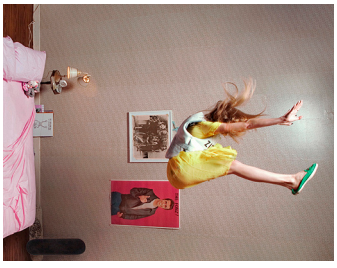


ARCHON
THE LIGHT AND THE DARK



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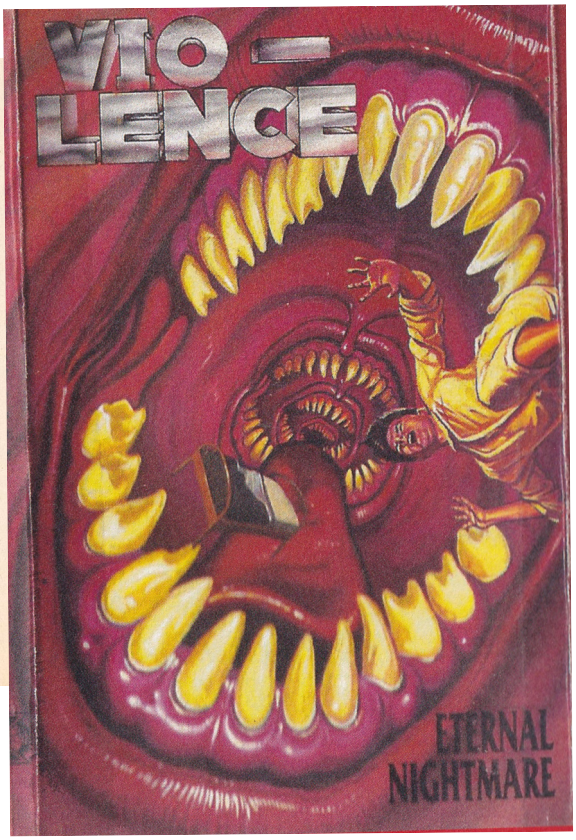

Produced, Mixed, Engineered, and Recorded by Robert B. Walter G. and Adel S.
All music written and performed by TIMESCAPE ZERO.
All lyrics by Adel Souto
EP layout by Jason Page and Adel Souto
All photos by Jason Page and Stan Obal

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2-LOVE BLACK AND BLUE
3-HONOR AMONG THIEVES
4-HOLLOW VOWS

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1-KALI YUGA/ZERO
2-LOVE BLACK AND BLUE
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TIMESCAPE ZERO

Welcome to the Kali Yuga

TIMESCAPE ZERO

BASS-STAN OBAL
GUITARS-BRY
DRUMS-KYLE MILLER
VOCALS-ADEL 156

TIMESCAPE ZERO as a whole would like to thank: Robert Boyle and Walter, P FUNK, TWA, Dan and 411, OUTFACE, BELIEVERS (especially Dane and Tony), TRIP (rip), BEYOND REASON (rip), Jason Page, blah blah Janrine, Cat Throat (Bob) and SLAYRANCE, all ex members, John SCURVY, Chris (Third), Melissa Viscount, Allison Campion, Jeff G., Tom S. (the social butterfly), Matt (G) (a Hot Boy), Eric (for driving Bry), the Voluntary Human Extinction Movement (VHEMT), Recurrection Drums, the Powerstation, John White and GASOLINE, Rabbi, Kyle Gunn (for the practice room), Shawn Amara (for inspiration), Randal (the lovehandel), Sylvia Hurtado, Carlos Sandancer, Dolemite the Human Tornado, [redacted], most of the ex Grudge boys, and to all that were not mentioned, we probably don't like you anyway.

This EP is dedicated to Frank Shoemaker (FAF) for making a positive change in his life Fly high Air Force boy!

Produced, Mixed, Engineered, and Recorded by Robert B. Walter G. and Adel S.
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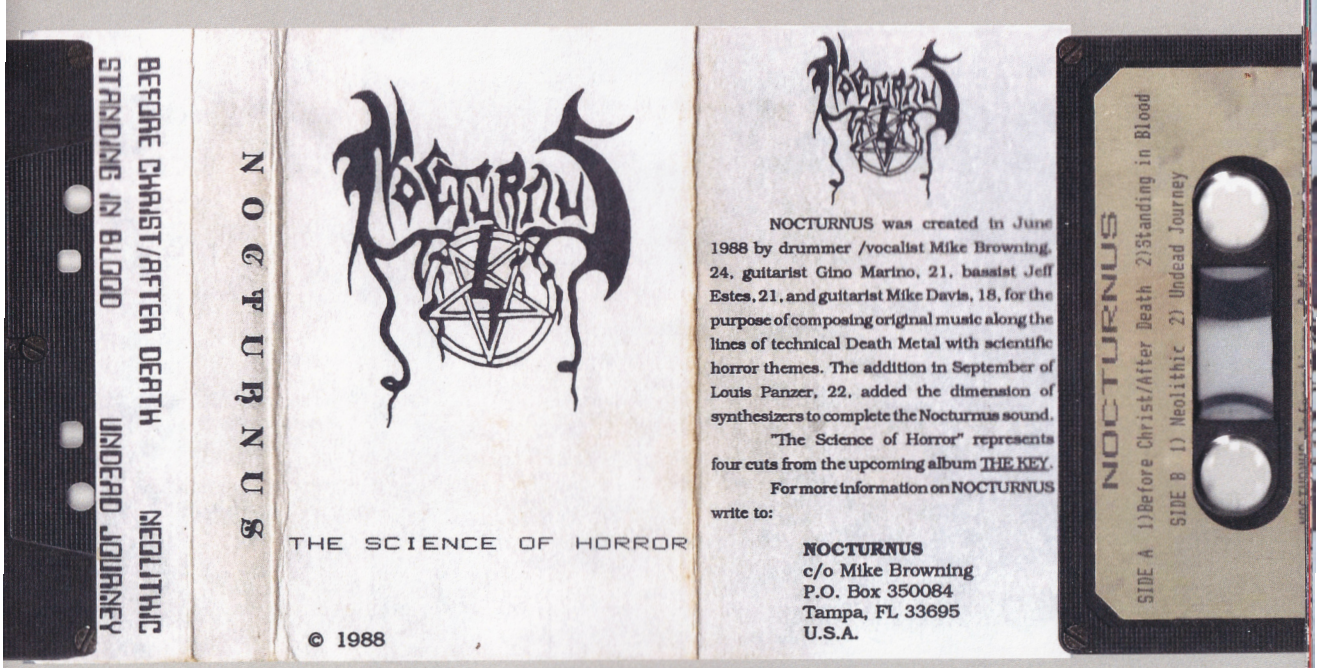
TIMESCAPE ZERO 1991 - MIAMI, FLORIDA



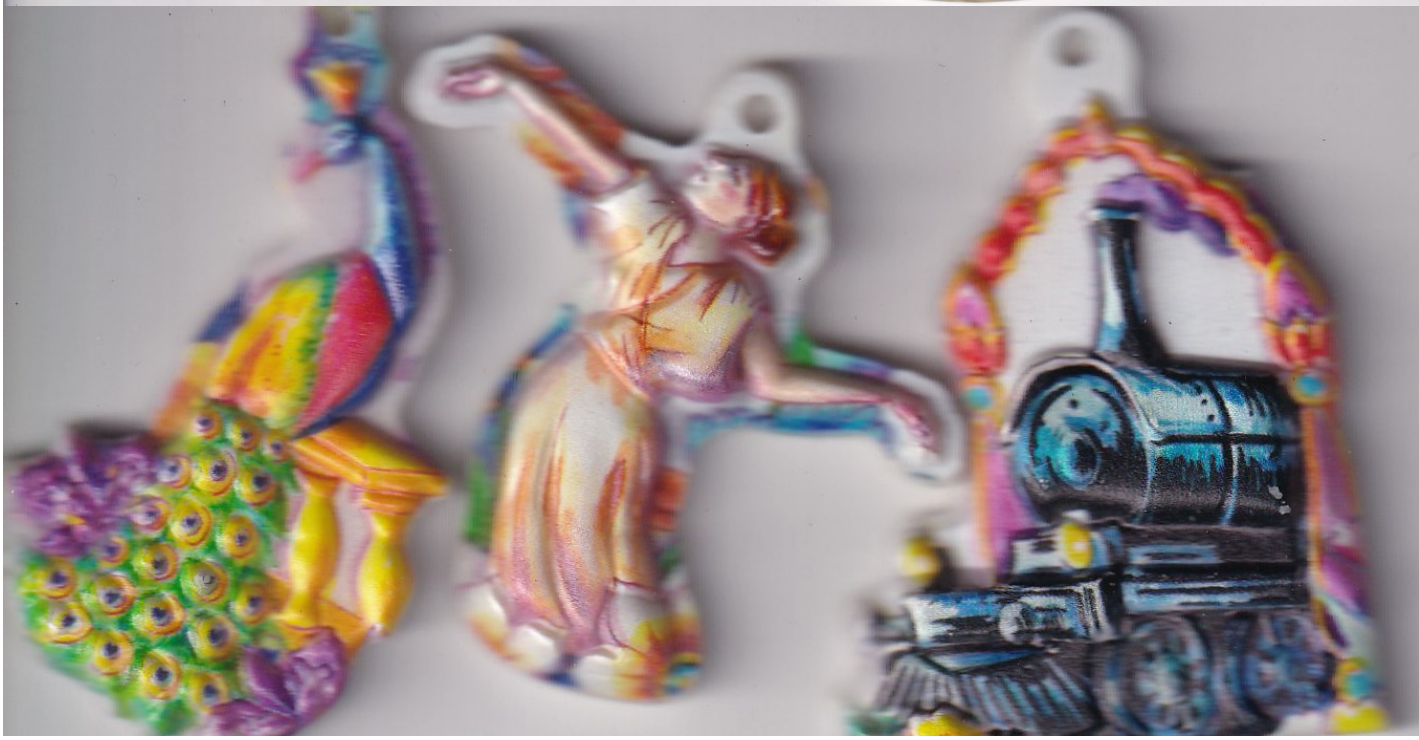
1987 - TAMPA, FLORIDA

1985 - SANTIAGO, CHILE

BUD RIP'S
ESTD 100
OLD 9TH WARD BAR

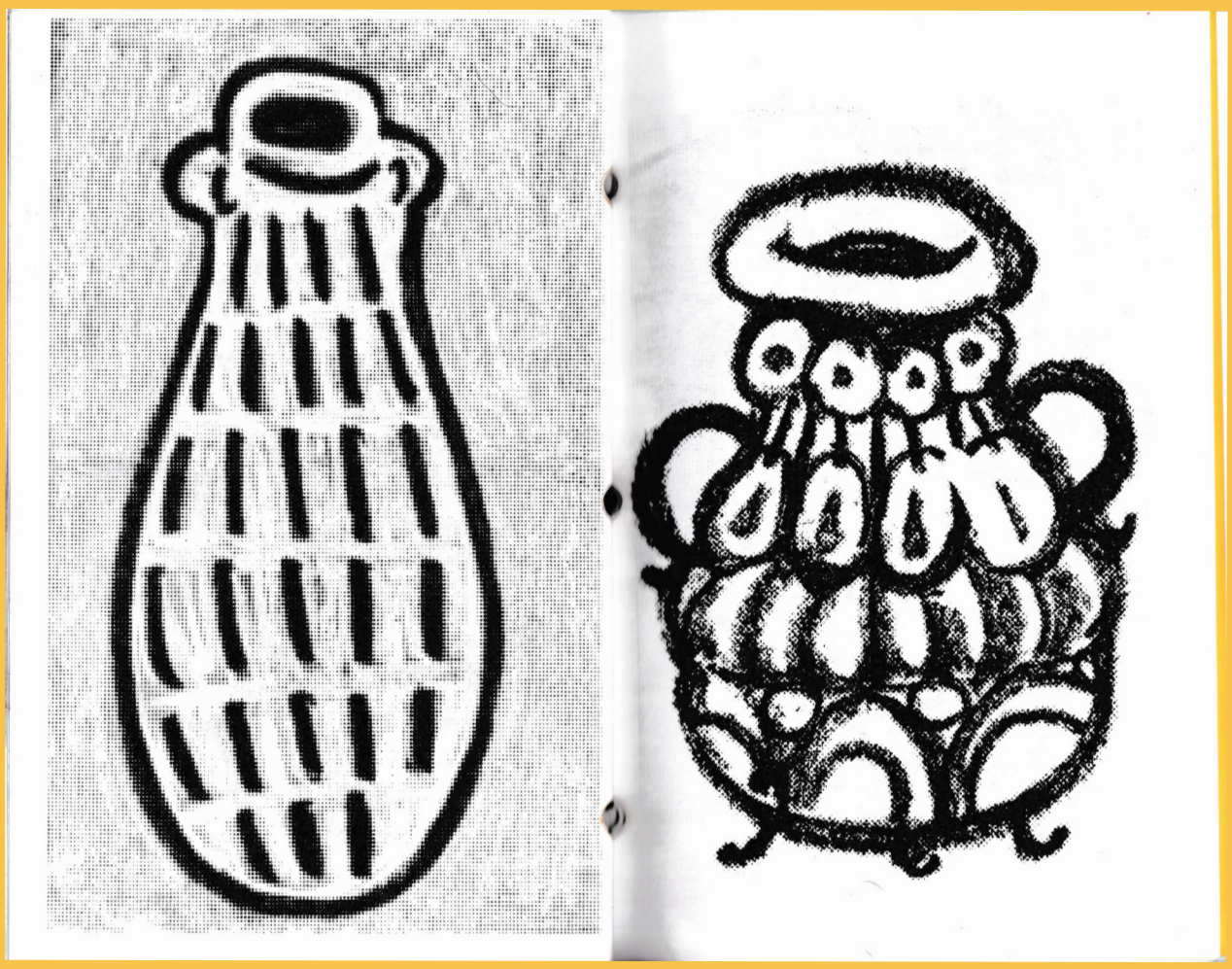
ORPHEUS

Thoth



VASES

Anson makes zines. He founded Burnt Bra Press inspired by a love of toner and growing up with a father who was a Xerox technician. They've made zines with Amanda Wong, Casey Jones, Foie Gras, Luser Yuth , Lunch GSB and a bunch of others. They've worked with ArtPrimo, Goodmother Gallery, Crater Invertido and others. Anson also makes vases. He made a zine about it with a bunch of black and white drawings of vases. We talked about it for a second.



Where'd you get the idea for the vases?

During the pandemic I was locked at home and I painted my room and I had a lot of white paint left and some black already and a lot of paper bags from the grocery store so I just made something with the material I had on hand. I found that starting with a basic shape like a vase and working in a minimal color palette I had a hard starting stopping point and was able to explore texture and composition really easily. Also the vase is a classic art history trope to work within.

You drew them first then made them?

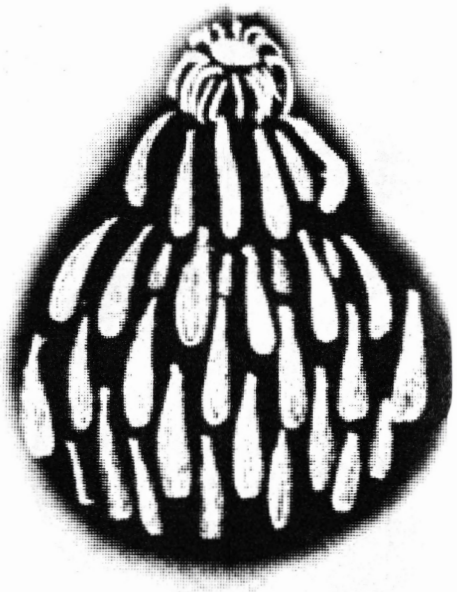
Na, I make the shape and then fill them in, they are the drawings.

How many you think are in that zine?

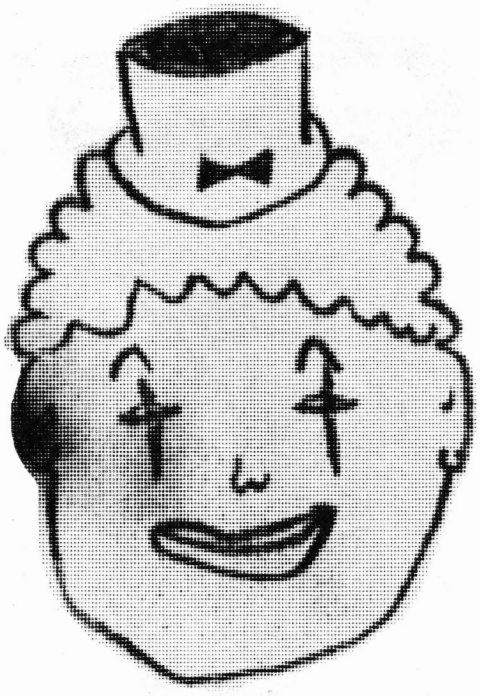
Like 100 maybe. I made 150 earlier this year.

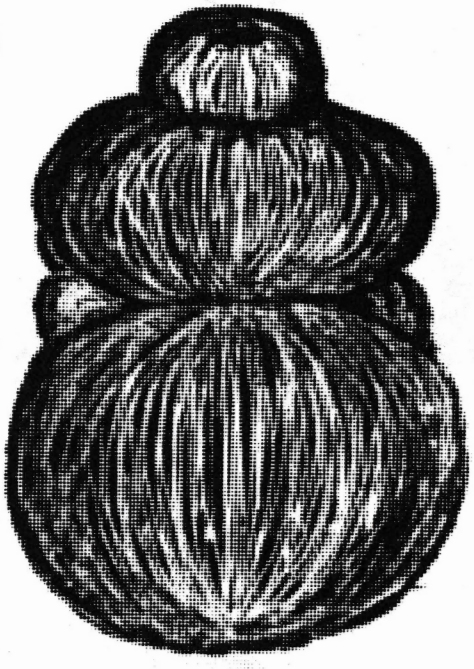
How do you make vases?

Clay, hand build. You make one then you let it air dry then you fire it in a kiln and at that point its bisque fired then you are able to use glaze and do a second firing.



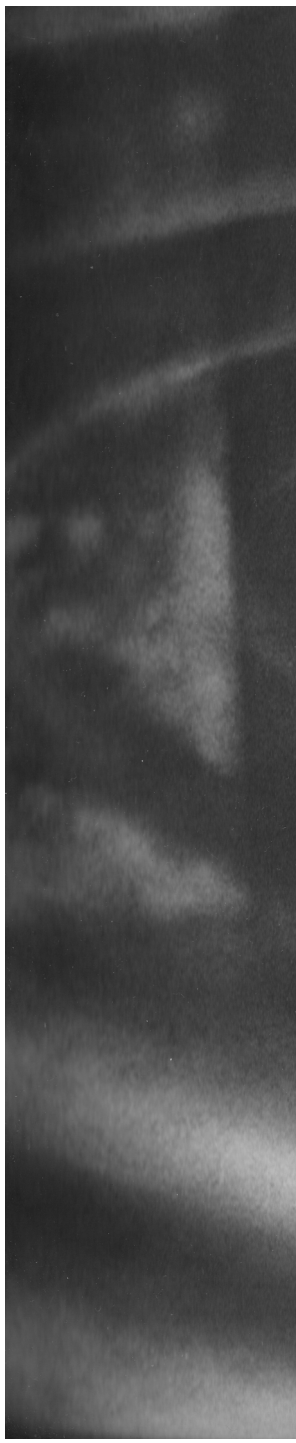
FLAW





UNITED
CEREBRAL
PALSY.

Give
till it helps.



[redacted] It is only when I give the canvas my attention (bringing to it the cargo of my particular past, my knowledge of the world, my way of thinking and seeing) that it becomes an art work. That doesn't

"IT'S ALRIGHT."
THE NEW ALBUM
BY YOKO ONO.
IT'S ALRIGHT
(I SEE RAINBOWS)
YOKO ONO

Symphony of the Deep: "Songs of the Humpback Whale"

THE SOUND SHEET facing this page contains a unique concert composed and orchestrated by one of earth's largest and most endangered creatures. The humpback is the only whale known to emit underwater sounds in the form of "songs"—long, complex sequences of repeated phrases.

Roger Payne, author of the accompanying article, has studied whale songs with his wife, Katy, for more than a decade. With support from the National Geographic Society and the New York Zoological Society, the Paynes recorded all but one of the songs on this sheet. Selection 3, side one, was recorded by Frank Watlington, an acoustical engineer at Columbia University's Geophysical Field Station in Bermuda. Selection 2 is a speeded-up version of that song. The sound of a humpback blowing a "net" of underwater bubbles to trap food was recorded by Al Giddings for Survival Anglia, Ltd., of England.

NATIONAL GEOGRAPHIC PHOTOGRAPHER JOE BAILEY

Orchestrating a whale concert, Dr. Payne, left, and Jon Larimore, manager of the Geographic's Audiovisual Services Division, produce the master tape.

The Paynes conduct their research in Bermuda and Hawaii, both singing grounds of the humpback. "The Bermuda and Hawaii songs are different," Dr. Payne observes, "but all humpbacks in each area sing only the local song."

To introduce these remarkable songs to its members, the Society ordered ten and a half million copies of the sound sheet, the largest pressing ever published. *Remove the sheet* ***carefully*** *by pulling straight out from the binding, and play it manually at* $33^{1}/_{3}$ *rpm. The sound sheet is in stereo but will play satisfactorily on any phonograph.*

Because humpback whale songs are among the loudest sounds made by any animal, you will experience the "presence" of the whale best by playing the sound sheet at louder than usual volume.

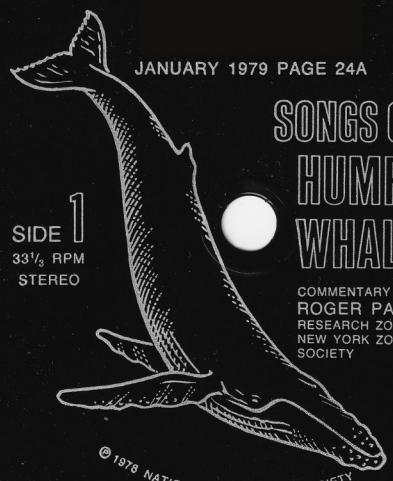
For Roger Payne the songs symbolize both the majesty and the fragility of the sea. "We have learned," he says, "that all men are created equal, but the whales remind us that all *species* are created equal—that every organism on earth, whether large or small, has an inalienable right to life.

"Our belated concern for whales is helping to save them from extinction by commercial hunting, but how are they to survive if we destroy the oceans themselves? Pollution has replaced the harpoon as a mortal threat to whales, and in its way can be far more deadly. If we ignore the dangers of tanker spills, industrial contamination, and simple human carelessness, then nothing can save the whales. If that day ever comes, the exquisite songs you hear on this sound sheet will be voices not from the sea, but from the past."

* * *

JANUARY 1979 PAGE 24A

SONGS OF THE HUMPBACK WHALE

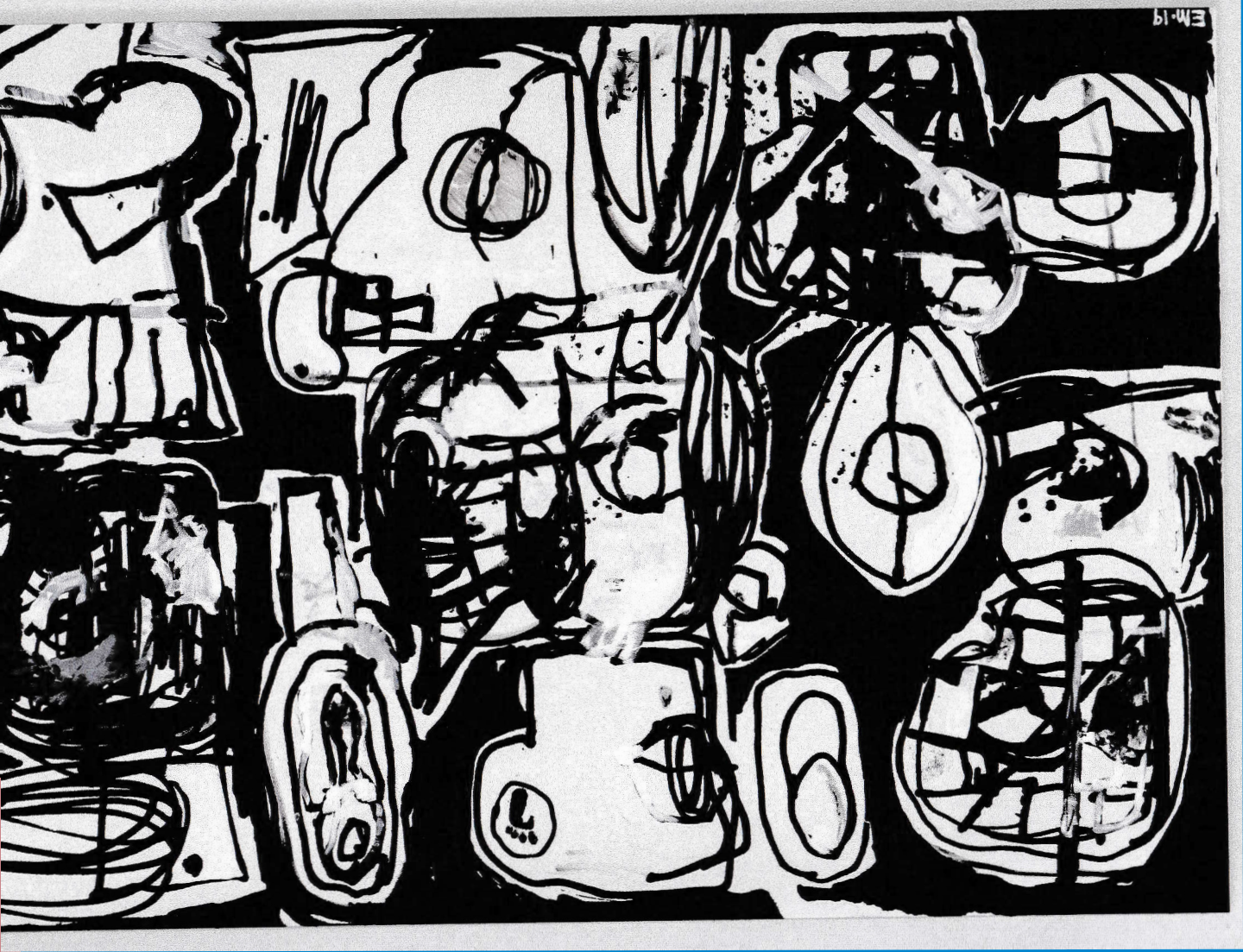


SIDE 1
33⅓ RPM
STEREO

COMMENTARY BY
ROGER PAYNE, Ph.D.
RESEARCH ZOOLOGIST
NEW YORK ZOOLOGICAL
SOCIETY

© 1978 NATIONAL GEOGRAPHIC SOCIETY

MFD. BY EVA-TONE



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Pina Bausch

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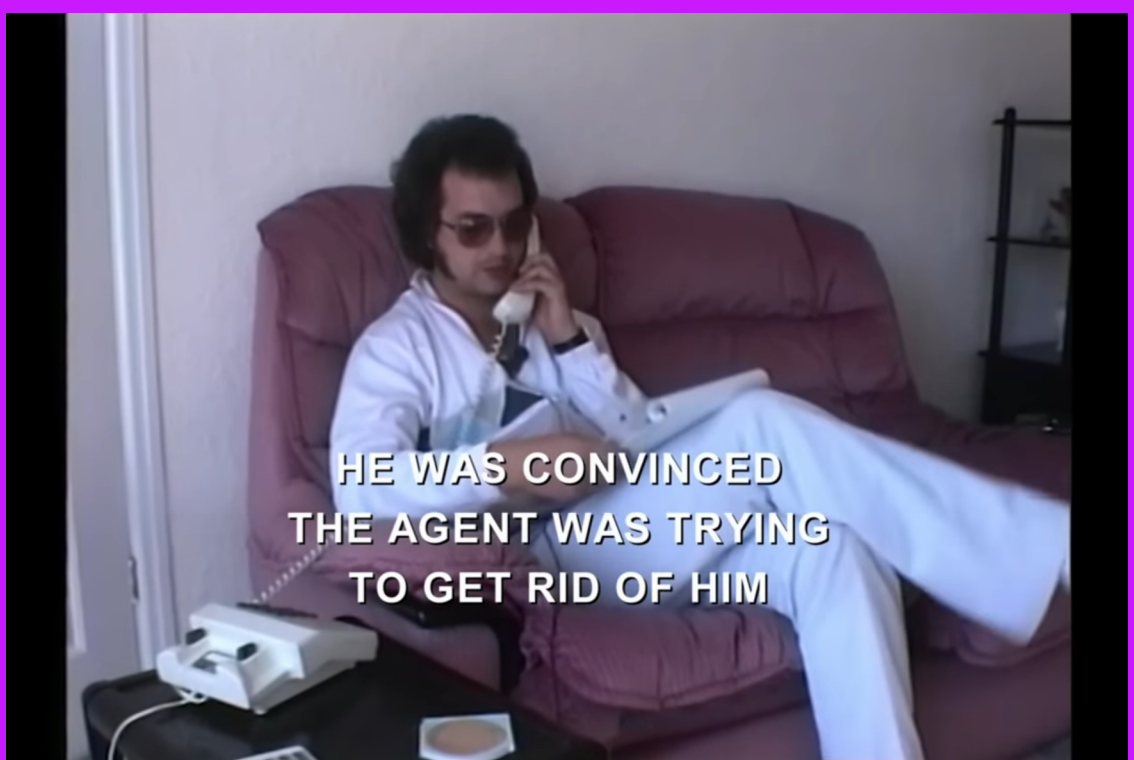
PEGGY JARRELL KAPLAN

PORTRAIT PERFORMANCES

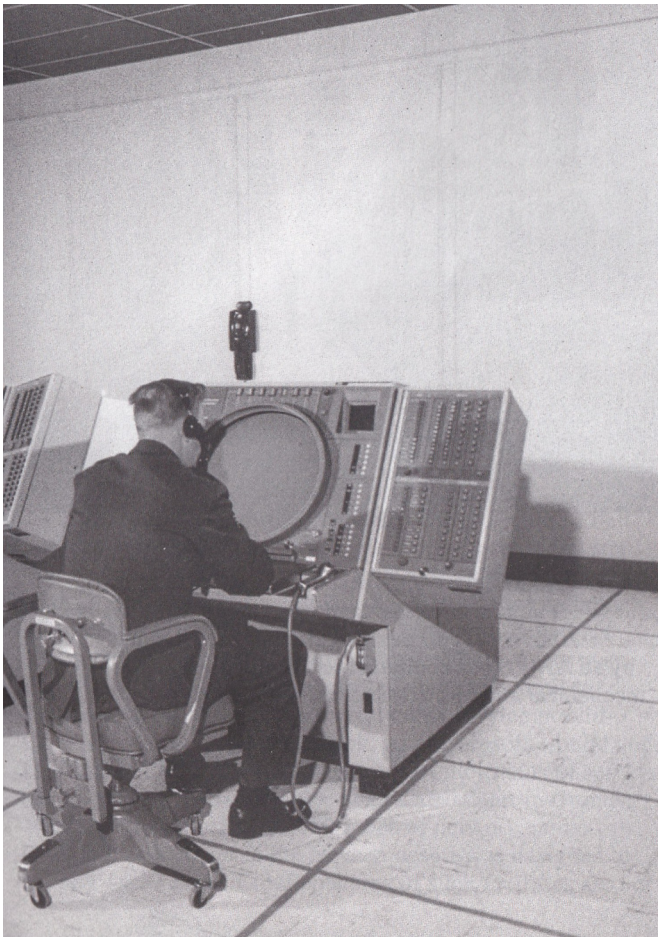
SCOTT DAVIS WAS AN
ELVIS IMPERSONATOR WHO
DIDN'T TRUST HIS AGENT


HE WAS CONVINCED
THE AGENT WAS TRYING
TO GET RID OF HIM

THE NEW MANAGEMENT
THEORISTS SAID IT
WOULD EMPOWER THEM

BUT IT WOULD
ALSO CONTROL THEM

Eugene Garfield founded the Institute for Scientific Information (ISI) in 1960. Garfield, a linguist by training and a businessman by nature, is credited with creating the "impact score," a way to quantify the impact of a scientific journal article by analyzing the number of direct and indirect citations referring to it. Governments and academic institutions quickly latched on to ISI rankings as a standardized method of assessing influence, bestowing prestige, and justifying funding. Garfield's instinct to commercialize data harvesting by creating a rankable metric was prescient. Google's founders Sergey Brin and Larry Page acknowledged Garfield as an influence on their research into algorithms for ranking pages by the relative number of associated backlinks, the work that was seminal to the search engine's development. But it was Garfield that had first made a novel business out of tabulation and data processing by associating a quantity of citations with the more nebulous, yet more valuable, notions of impact and influence.



SCAN

Replacing Culture with Capture

[redacted]

If you're human, wear this badge

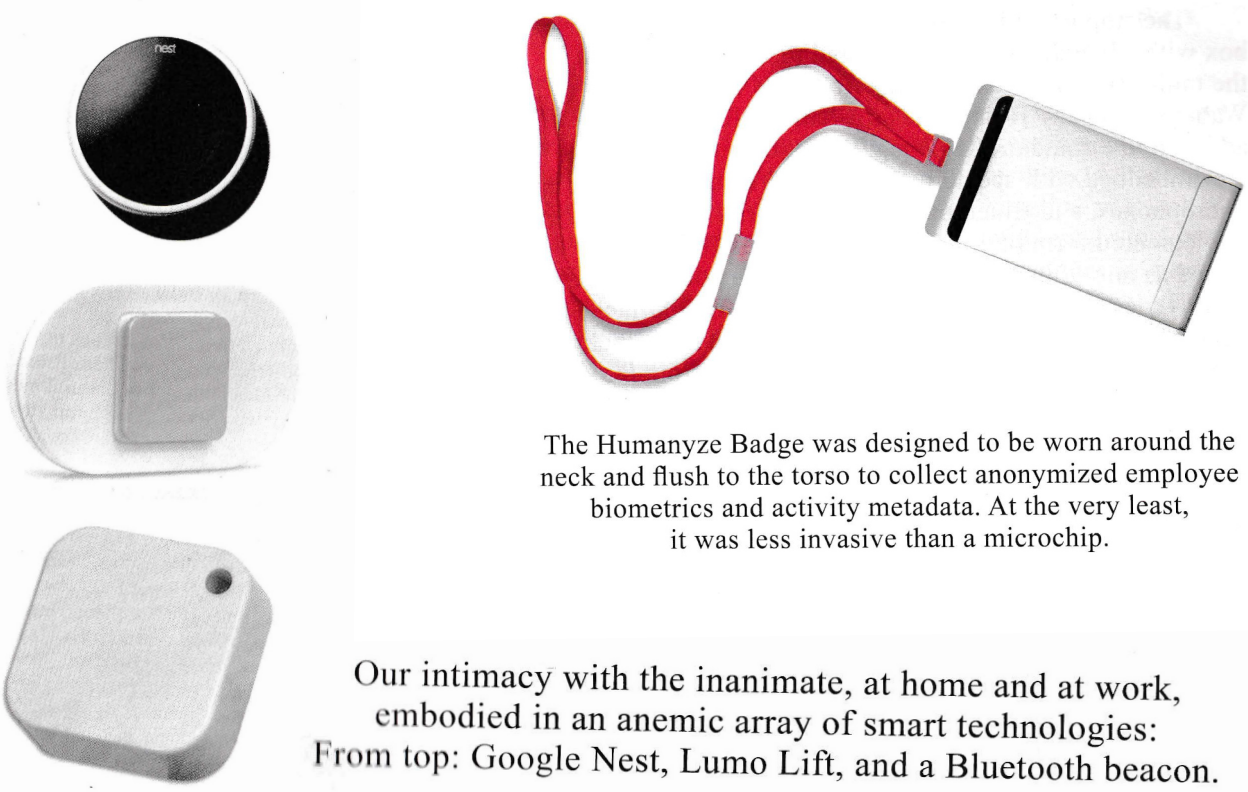
[redacted]

To be wary, to beware, or to be aware: there are choices to be made by the architect in handling the algorithm. Semantic hairsplitting might be more than tedious or clever here: the persistence of inherited jargon and ham-fisted skeuomorphism reveals the elastic nature of cultural memory. Files, folders, and desktops, after all, still dominate office vocabularies and define productivity software icons, even if all three reside exclusively on computers.

The christening of a class of objects as the Internet of Things tells us about something more than the linguistic conundrum of naming new technology. Awkward, ad hoc, vague, maybe a touch graceless: our transition to life amid the objects that collect and transmit data can be described in much the same terms as the phrase itself. In 1999, a brand manager at Procter & Gamble first referred to the Internet of Things in a presentation about using radio-frequency identification (RFID) to track the flow of things through its supply chain. The ambition was to create a real-time double of the unwieldy physical world in a format that could be visualized and managed remotely and in totality. A host of wireless communication, battery, and data-storage technologies have since enabled formerly isolated, preprogrammed pieces of equipment to become connected. We could, in

retrospect, say that words failed us in that crucial first moment: these connected objects were dubbed "smart," and thus their unendowed counterparts relegated to "dumb." May linguists of the distant future choose not to mine these terms too deeply.

But the advent of smart equipment scrambles these distinctions and relationships: employees are less often manipulators, more often the manipulated. Indeed, machine-learning algorithms programmed into smart devices are designed to generate automated actions from data so as to progressively minimize manual operations. Again, linguistic inertia and limited imagination sheepishly reveal themselves. New devices inhabit old shells and signifiers in name and form, imbued though they are with algorithmic authority and expanded capacities for communication. Things have taken on the performative capacities of people and places. Smart "thermostats" actively manage worker comfort and air quality; smart "calendars" keep time and deliver reminders; smart "phones" envelop employees in virtual offices, no matter where they are.



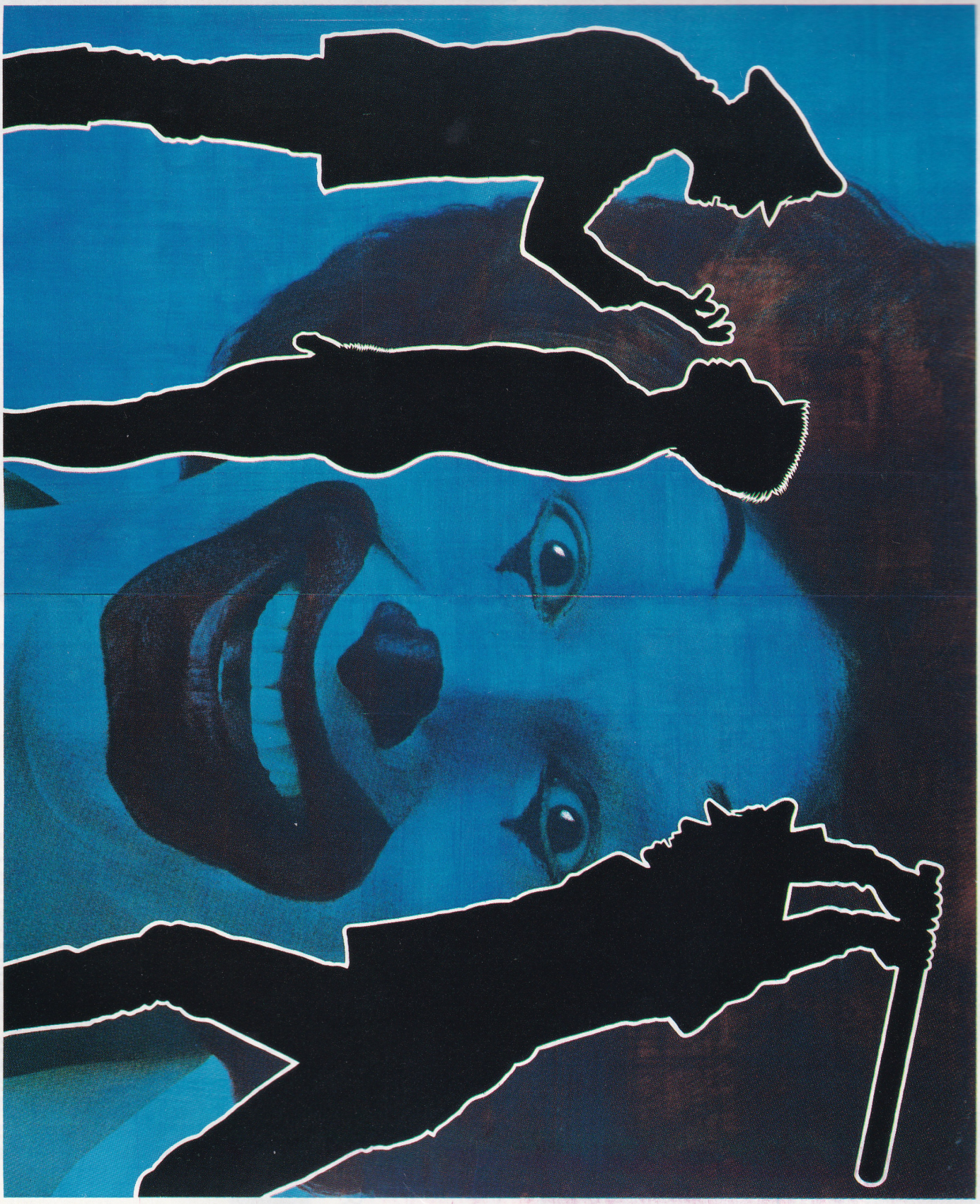
The Humanyze Badge was designed to be worn around the neck and flush to the torso to collect anonymized employee biometrics and activity metadata. At the very least, it was less invasive than a microchip.

Our intimacy with the inanimate, at home and at work, embodied in an anemic array of smart technologies: From top: Google Nest, Lumo Lift, and a Bluetooth beacon.

WARNING

DRUGS KILL

F.E.D.S. MAGAZINE, COURTESY OF HOUSE OF NUBIAN



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PRICE $7.99
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HECHO EN MÉXICO

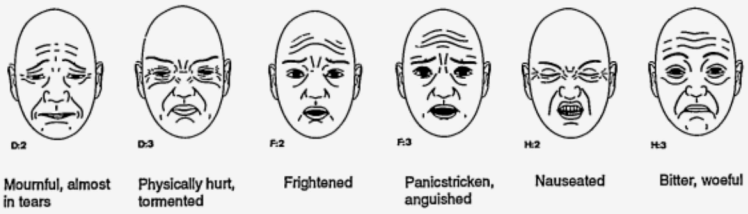
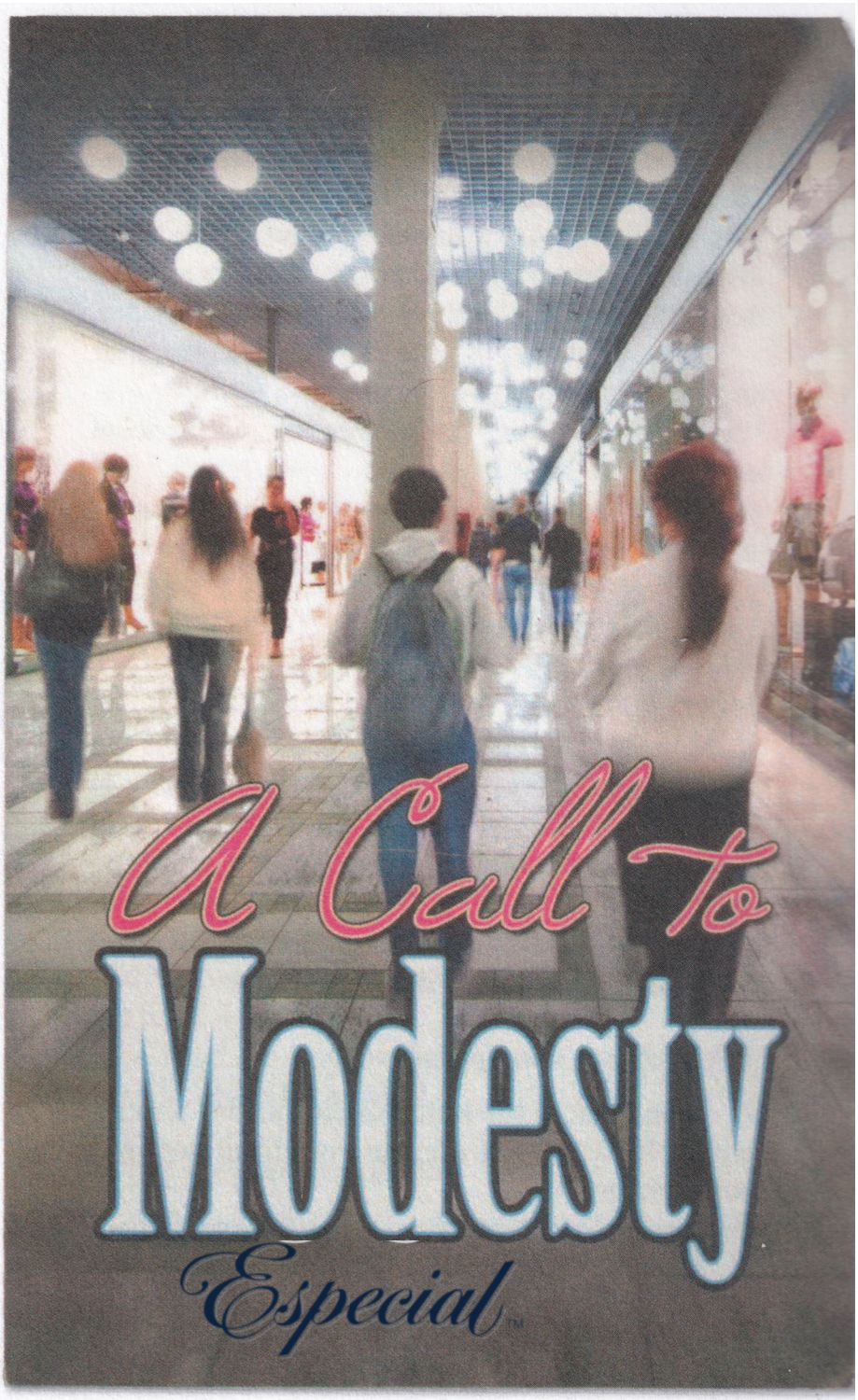
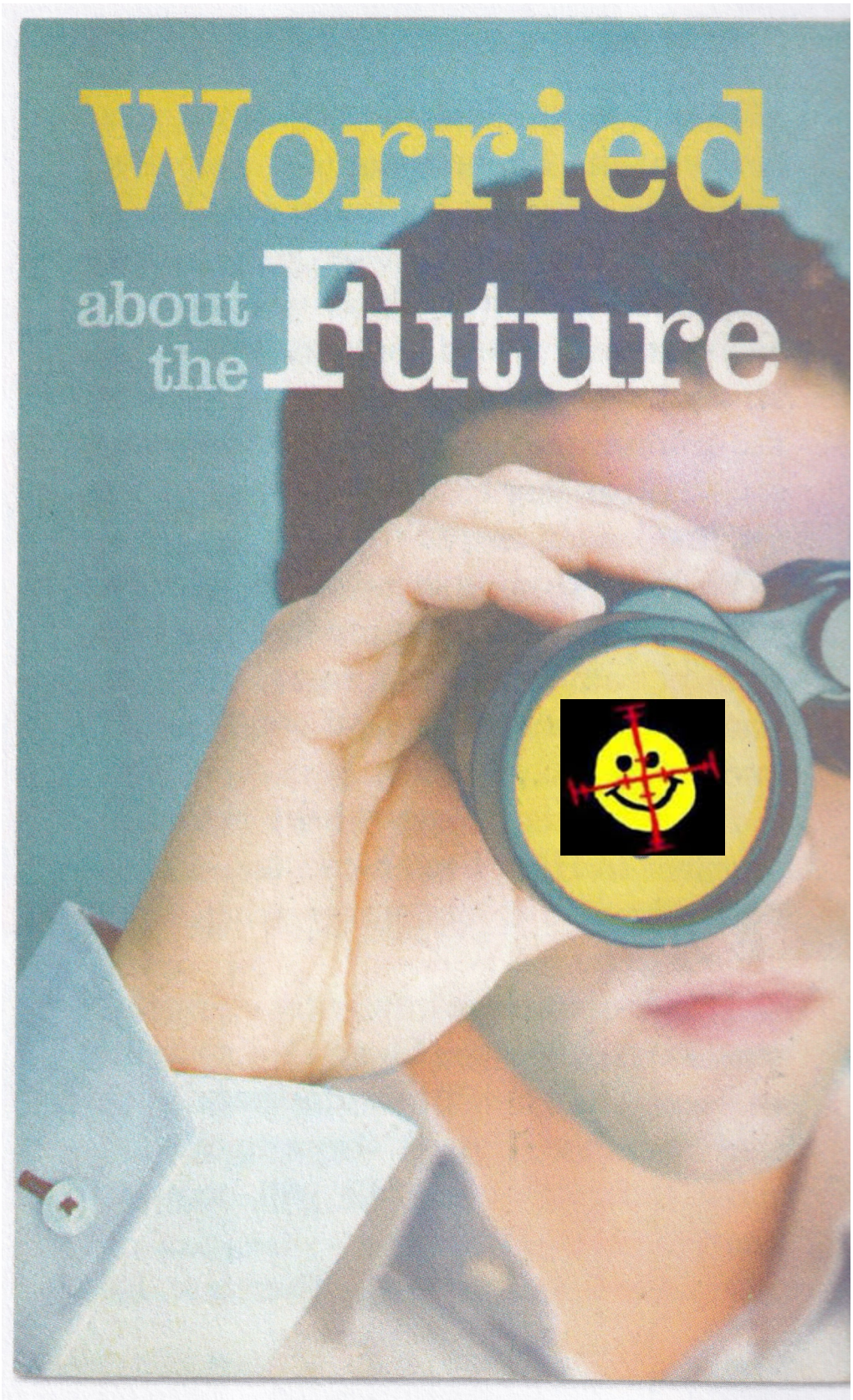


Figure 4.5-1. Possible prototypes for facial icons, example 1. See text for details. Reprinted with permission from: Eibl-Eibesfeldt, Iranäus. *Human Ethology*. (New York: Aldine de Gruyter) Copyright © 1989 by Iranäus Eibl-Eibesfeldt.

In 1911, the psychiatrist Eugen Bleuler described how schizophrenic patients are capable of a kind of "double bookkeeping": they may simultaneously live in two "disjoint" worlds, one grounded in shared reality, the other in private delusions. They might believe that they are the center of a conspiracy involving nearly everyone they see but also make small talk at a deli and remember to give the correct change. It's as if the delusions occupy their own ontological category, sealed off from the logic used to move through the world. Now, when

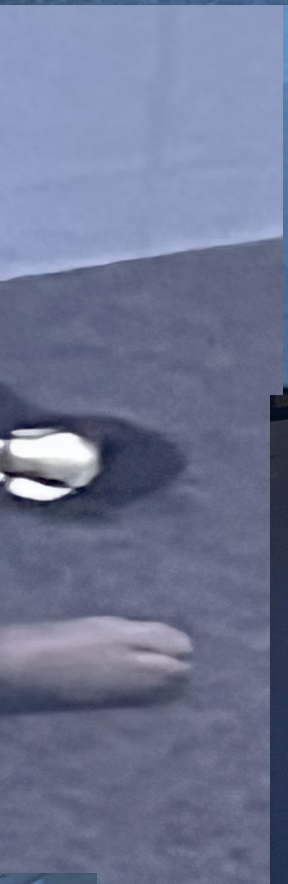

A Call to
Modesty
Especial™

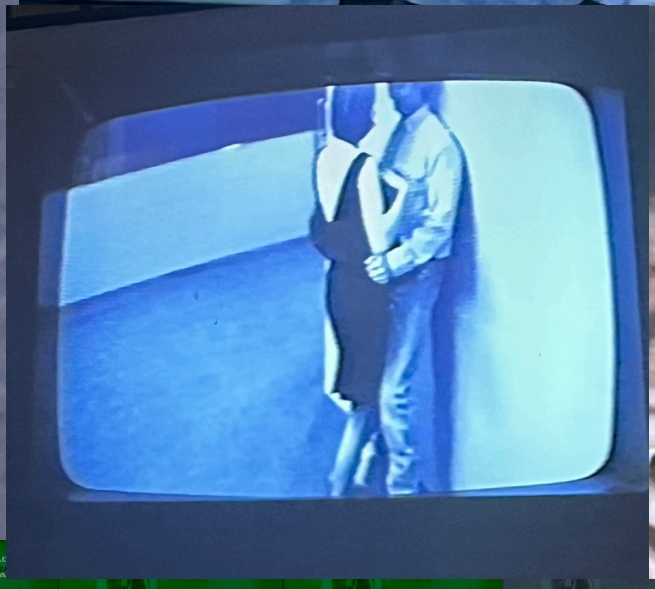

Worried
about the Future

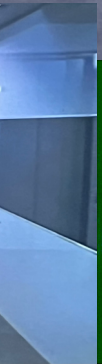
the SIMPLE FACTS

1925 Girl's Rifle Team

This antique photograph was taken on the date above and was printed using traditional emulsion and silver halide chemistry on archival paper in 2024. It will last for over 50 years.







HILLARY STAYED LATE AT THE OFFICE... THAT WAS HER FIRST MISTAKE
LOWER LEVEL

NYNEX was the regional phone company that served New York and New England after the AT&T/Bell breakup in 1984 (the name is short for “New York” + “New England” + “Telephone/Telex,” roughly). Through the ’80s and ’90s it was basically “the phone company” for New Yorkers — it ran local phone service, the payphones on street corners, the phone booths, and a lot of the copper wiring under the city.

It didn’t last too long as a name — Bell Atlantic bought it in 1997, and a couple years later that combined company became Verizon. So if you’re picturing NYC in the 90s, NYNEX is very much a background-texture thing: signage on payphones, trucks parked on side streets, not a brand people had strong feelings about.

NYNEX
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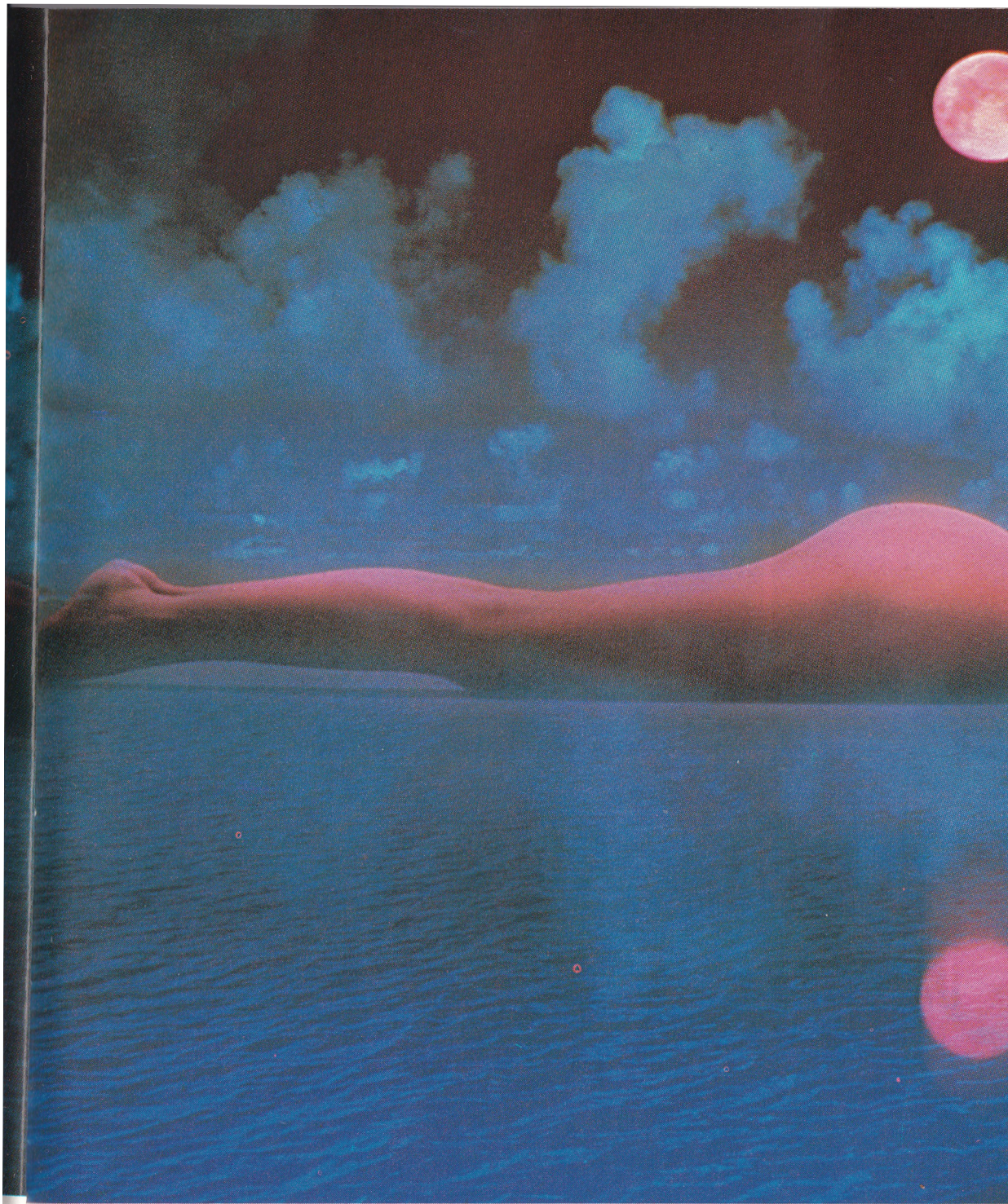
NYNEX
NYNEX.



J. COQUIN

And now let us dream...

DRUG
BAG

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BAG

الوداع الأخير

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